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## COLOR STUDIES.

RAPHAEL TUCK & SONS publish, in chromo-lithographic form, several series of studies of birds, flowers, landscapes and figures, very useful to art students and others.

"Studies in Monochrome of Poultry and Familiar Birds," are by Helena Maguire, and are among the most useful of these publications. There are, in reality, three or four tints used in producing them, though all being grays they have the effect of monochrome work. Still, observingly copied, they will lead the beginner to making finer distinctions of shades of color than the more richly-colored studies will.

Albert Bowers uses the same system in his "monochrome" illustrations of landscapes that Miss Maguire does in her birds, only that he uses colder tints to give the aerial effect desirable in landscape sketches.

Our contributor, Miss Ellen Welby, has published by the same firm a series of half a dozen studies of "Birds on Fruit Branches," suitable for reproduction in oils or other material, for decorative panels. Much of the delicacy of color peculiar to the originals is lost, owing to the economical process employed. Twelve or fifteen printings would not be too many to secure a really fine result.

Several attractive studies of birds, by Harry Bright, are also among the publications of Messrs. Tuck & Co.

Six "Forest Studies" and four large vignette panels of the "Seasons," by Albert Bowers, are for somewhat advanced students of landscape in water-colors. There is an unaffected, homely sentiment of natural beauty about some of these studies which especially recommends them to pupils who, after having acquired some facility in drawing, yet need much of the sort of instruction that can only be got by copying other people's work. The "Knarled Beeches" is especially good in this respect.

Sprays of flowers arranged to form borders for illuminated or printed texts, or, if reduced, for dinner cards, programmes, and several other purposes of that nature, are among the productions of the firm's presses.

"Fruit Studies for China Painting," by Amalie Kaercher, are arranged in four plates, each of which includes several designs. The colors used are those which may be copied with the china-painters' palette, and are not always those of nature, but are invariably harmonious and pleasing. Material for the ornamentation of a dessert set of almost any number of pieces may be taken from these four plates and scarcely be missed.

The brilliant colors and delicate forms of the "Studies of Floral Sprays," by the Baroness Augusta Von Reichett, which form three of this series, will fill the young water-colorist with joy. It is not too much to say that they are the best studies of their simple kind that we have seen.

Four female heads standing for types of the beauties of England, Ireland, Scotland and Wales will doubtless be copied extensively by young lady art students farther advanced than those for whom the plates so far described have been provided. F. S. Walker furnishes four studies of gallants romantic enough to be attendant cavaliers to the four beauties aforesaid. Of a different and more serious character are four "Military Studies in Monochrome," by George L. Seymour. These studies, which are almost as life-like as Dettaille's, are of a "Lieutenant of the Second Life Guards," in helmet and cuirass, mounted on a black charger, a "Trooper of the Second Dragoons," on a fine gray horse, a "Trumpeter of the Royal Horse Artillery," on a powerful draught horse, and a "Subaltern of the Tenth Hussars," with shako and richly-embroidered saddle-cloth, on a gray. They are capital studies for use in schools.

Each series is handsomely and substantially put up in a strong paper portfolio with cloth back.

THE finest trade catalogue we have seen in many a day is that of the Belcher Mosaic Glass Co. Beautifully printed on heavy Whatman paper and bound in hand-tooled morocco, it contains no less than sixty-one colored designs of windows, not including the colored title. The work done by the firm is in very small pieces of glass, giving effects somewhat similar to the glass wall mosaics of Ravenna and Constantinople, but firmly leaded together by a new process, so as to allow of their being used as windows. Because of the small size of the fragments, delicate and regular gradations can be obtained at will, distinguishing the work from ordinary American stained glass, in which the gradations, except as modified by paint, are accidental. It lends itself especially to the Eastern designs, which are now becoming fashionable, and of which a good example is given in No. 13, a door-light design. The Japanese style is shown in Nos. 32 and 46, the former representing bats in an evening sky, the latter fishes and reeds. Of designs for church windows may be mentioned Nos. 55 and 56 and the large double-page Gothic design, No. 61. There is an interesting introductory essay by Caryl Coleman.

IN response to the request of Stella J. and others, we give directions for the treatment of the jonquil and narcissus design for a glove-case, by M. E. Whittemore, published recently in *The Art Amateur*. Bolting cloth is the material used as a ground for the work. The case is made of very pale blue satin, interlining with sheets of cotton batting, two sheets of which will be required for the thickness, and a thick sprinkling of sachet powder, whatever perfume may be preferred, between the sheets. Fifteen inches square will be found a good size, and this piece is then to be covered and lined with the blue satin. It is to be doubled, so that the gloves may be laid between the folds, thus making it fifteen inches long and seven and a half inches wide. The flowers are to be embroidered in their natural colors with silks. The outside petals of the jonquil are light yellow, the inside a deep orange; the calyx is brown, and the stems are light and dark olive green. The narcissus is embroidered with white, the edge of the little cup, which is the centre of the flower, is scarlet, and the cup is yellow, the small dots in the middle of the cup being scarlet. The small leaf or calyx which curls round the stem is brown, and

the stems and foliage are green. This embroidered piece is laid over the satin case and sewed round the edge and finished with a trimming of Fedora lace. Four inches from each end on the upper and lower sides, satin ribbons, twelve inches long, are sewed, and with these the case is tied together to hold the gloves in place.

## Correspondence.

## BUREAU OF PRACTICAL HOME DECORATION.

**Persons out of town desiring professional advice on any matter relating to interior decoration or furnishing are invited to send to the office of The Art Amateur for circular. Personal consultation, with the advice of an experienced professional decorative architect, can be had, by appointment, at this office, upon payment of a small fee.**

## SUGGESTIONS ABOUT WALL-PAPERING.

SIR: We would like your advice as to papering our double parlors. They are thirty-seven feet through and nearly eighteen feet wide. The height of the ceilings is ten feet. The woodwork is chestnut, with black walnut mouldings. The ground-work of the carpets is light olive, and the furniture is covered with dark red plush. Would you decorate the ceilings, or tint them? What color and style of paper would you suggest?

E. S. B., Elmira.

Tint the ceilings light yellowish terra cotta and the cornice cream-color. Paper the walls with a light terra-cotta-colored paper with large, flowing pattern in a darker or a lighter tint of the ground color. There should be a picture rod under the cornice to match the chestnut mouldings of the woodwork.

## DECORATING PARLOR AND BEDROOM.

SIR: I am about to furnish and paper two small rooms, and would like a little advice. The front and larger room is to be used as a sitting-room, the other as a sleeping room. The proportions are 15 x 18 feet and 15 x 14 feet, with twelve-foot ceilings. There are two windows facing the northeast and one the southeast in the first room, and there are two in the second room opposite each other, near a partition, one half of which forms an arch on the southeast side. There is a wainscot three feet high in both rooms. The chimney is twenty inches square and projects into the front room; it has a sort of closet with a door from the wainscot up, four feet. Shall I nail it up and paper over it, or have it painted like the rest of the woodwork? I should like the walls and ceiling to be light; what combination of colors in the wall-paper shall I use; and for the ceiling; and for the wall space from the wainscot to the picture moulding; and for the two feet of space between the moulding and the ceiling? It should be something that will form a good background for my pictures. I have a medley of them—photographs, engravings and oil and water colors. What kind of frames shall I get, and how hang them? What shall I use as a portière for the arch? Are lambrequins "the proper thing" to have? I dislike anything but lace curtains and plain shades for a window. With what colored material shall I cover a pair of easy-chairs and a lounge? My carpets are bright.

SEATTLE, Wash. Ty.

Paint the wainscot and the woodwork in the sitting-room light reddish russet, and the closet the same. Paper the sitting-room walls between the wainscot and the picture mould with olive paper, deep in color, with a running pattern in a darker or a lighter shade of the same color. Let the frieze be of a large terra cotta pattern, lighter than the ground tint. Paint the ceiling a light "shrimp" color. The woodwork for the bedroom may be of "old ivory" tint; paper the walls with "old blue" tinted paper, with a delicate "all-over" pattern a darker or lighter shade of the same color. The frieze should be of a deeper tone of the same colored paper, with a bold and distinct pattern. Have the ceiling an orange-tinted terra cotta. The portière for the arch may be deep wine red velours. Cover the easy-chairs and lounge with material of the same color. Lambrequins are not used generally. Have the shades for the windows dull "écru." Plain oak frames are most suitable for photographs and engravings, and gilt frames are best for water-colors and oils. Keep the pictures in black-and-white as much together as circumstances will permit. Water-colors, with white or light mats, will hang fairly well with them; but it is desirable to have your oil-paintings on another wall.

## ARTISTS' COLORS AND MEDIUMS.

F. H. B., East Somerville, Mass.—(1) Artists of the present day do not grind their own colors. They will not even use colors made by unknown manufacturers, but such only as they know are skillfully prepared by makers of reputation. The tube colors are now sold so cheap that the difference in expense between them and the unprepared colors is very small. If the artist's time is of any value he would be foolish to spend it on experimenting, which would probably only end in spoiling his picture. The secret of making good tube colors is partly in the oil used and partly in the mixing. Successful manufacturers naturally do not care to make their methods public. They also import their own earths to make combinations, producing colors which an amateur could not possibly buy in powder in this country. The reason that the old painters used to grind and mix their own colors is that there were no tube colors to be bought in those days, and, even later, such as were sold in bladders were not to be depended on, or else were very expensive. (2) An ordinary carriage-painters' mill would not do for grinding artists' colors. (3) Linseed oil is used for mixing common paint. The dryer is added afterward by the painter. (4) The colors you have marked on the printed list are, with two or three exceptions,

untrustworthy. The lakes, except madder lake, are all worthless colors which will fade and turn with time. The madders are all good and permanent. (5) In your written list, the only one really good color which can be depended upon is lemon yellow. Naples yellow when used with pure silver white will not turn, but when mixed with certain other colors, or manipulated with a steel knife, is liable to do so. Indian yellow is a tolerably safe color. (6) To the inquiry "Is turpentine injurious to colors?" we would say that it must be used with care. It is valuable when used with oil colors in laying in the first painting, as it dries quickly. In the after paintings, however, it is better not to use turpentine. A little French poppy oil is the safest medium. That made by Devos is excellent.

S. J., Brooklyn, N. Y.—Pratt & Lambert's "Amber Enamel" is intended for enamelling pottery painted in oil or water-colors, which cannot be fired like that which is painted in mineral colors. It mixes freely with oil colors, avoiding the use of oil or dryers. A little turpentine can be used if the paint is too thick. Further directions are given as follows: When the picture is thoroughly dry apply a light coat of the enamel if a very high glaze is desired. In case the article to be glazed has been painted without enamel having been mixed with the colors, apply two thin coats. Let the first coat be thoroughly dry before applying the second. Use a bristle brush, which clean carefully after using with turpentine, and keep it free from dust. The bottle should be corked when not in use.

## WHY SOME PAINTINGS CRACK.

SIR: I have used for several years the medium given by John Collier in your April number, and have found it works grandly—i.e., copal, linseed-oil, turpentine, in equal parts. But one large picture has cracked. What is probably the cause?

NOVA SCOTIAN, Avondale, N. S.

SIR: Some oil paintings that I have but recently finished have begun to crack, and are getting worse. They seem to crack most where white predominates. Do you know the cause and if there is any preventive or remedy?

SUBSCRIBER, Kingston, Ont.

The paintings may have cracked from one of several causes: The oil may have been poor, or too much may have been used. Even if the oil is good, using it in excess will sometimes cause the colors to crack and turn dark. Again, if too little pigment is used, it is likely to crack. The first painting should always be thickly put on and allowed to dry well before proceeding to paint over it. Again, the trouble may be due to using transparent colors, such as madder lake or Antwerp blue, without enough white and black to give them substance.

## AMERICAN DESIGNS FOR SCOTLAND.

DEAR SIR: Three weeks ago we received a call from Mr. Chalmers, of Dundee, Scotland, who said he was directed here through *The Art Amateur*. We have since filled an order for him, consisting of fifteen designs for linen table-cloths, and thirty designs for linen towel-borders—all to be manufactured in Scotland. For this order he pays us several hundred dollars. To quote him—"I have never seen such beautiful work as this anywhere; have never been able to get such good and practical designs for our purpose abroad. Neither have I ever seen any so nicely gotten up. I am exceedingly pleased with the manner in which you have filled my order, and I shall give you another soon." He also assured us that our prices were moderate for the class of work done.

I write to thank you—both for my pupils and myself—for your kindness in recommending the School to Mr. Chalmers, and feel sure you will be pleased to know that our work was so satisfactory to him.

Yours very truly,

FLORENCE E. CORY,

Principal of the School of Industrial Art for Women.

## CHINA PAINTING QUERIES ANSWERED.

F. J., Elmira, N. Y.—First make the background, reserving the white space for the flower. Draw the outline correctly without too many lines, which would soil the tints. For the leaves, the outline with the vein in the middle is sufficient. After the design is made take violet of gold with a little deep ultramarine and cover the two superior petals, and for the darkest deep violet of gold with more ultramarine. Always paint in the direction of the petals, sometimes converging toward the centre, sometimes in a direction from it. The spots in the centre are composed of the same colors; the bud should receive a slight addition of purple. For the yellow portion mix silver yellow with jonquil yellow, and lay it on following the direction of the arrows.

H., Syracuse, N. Y.—There is no reason why pen drawing on china should not be practised. Examples of such work were shown in London at an exhibition by Howell and James some years ago. A specially prepared "ink" was used, mixed with turpentine.

S. S., Toledo, O.—Pale yellow would be "a good background for a spray of lilacs."

J. F. H., London, Can.—The edge of the bottom of your Dresden plate is glazed all over, because soft paste porcelain, when fired, is hung from hooks, and there is no friction; a hard porcelain plate would have been stood on its base, and so have the glaze rubbed off.

N. F., Chelsea, Mass.—The Lacroix dry colors which are most useful are: Rouge orangé, violet de fer, noir d'ivoire, bleu riche, carmin No. 2, pourpre riche, gris perle, jaune orangé, ocre, brun No. 4, vert chrome riche, vert brun, vert noir, white enamel (English); with the addition, for more advanced students, of the following: jaune à mêler, rouge chair No. 1, vert bleu riche, carmin No. 3, brun No. 3, Evans's brown.

## HINTS ABOUT FIRING CHINA.

S. S., Syracuse.—Undoubtedly the experience of a professional china-painter is the best for your guidance, and we give below, as you request, the suggestions of Mr. Alling, of Rochester, which we published several years ago:

Use carmine No. 1, or light carmine A, in painting apple blossoms, roses, and flowers of that character. Paint delicately, using for dark touches or shading a very little purple mixed with the carmine. Carmine No. 2 requires so much heat to develop it that grays, ochres, and browns fire very light, while greens are apt to flake off. Purples, maroons, ruby purple, and all colors of that character should be fired alone to obtain a fine effect, the rest of the painting or tinting receiving a second or lighter firing. For handles use raven black, with a very little lavender oil to avoid blistering. If two or three coats of colors are required to give a thick body of color, use a little lavender oil instead of mixing with turpentine. Allow the first coat to dry thoroughly before applying a second or third coat.

Browns, when used on yellow, should be mixed with a little purple to prevent disappearing. Red, when mixed with or when painted on yellow, should be used very strong or the yellow will absorb it. Capucine red should never be mixed with yellow of any kind.

Cover your turpentine when not in use, to avoid lint and dust. If using frequently, do not empty the cup each time, but fill up with fresh. If left standing for some time, take a clean cup, for the spirits will evaporate and make the paints too oily and liable to blister.

China, which requires gilding, must have the paint thoroughly removed from parts to be gilded, and be all cleaned. If the paint is not dry enough to pack, place the articles in the oven with the door open until perfectly dry. This method can be used for drying either one or two coats. The paint may look dull, but firing will restore it. Always write full directions in regard to gilding and banding. Wrap all articles in soft paper, and pack them carefully in dry straw or excelsior.

## PAINTING A MOUNTED FAN.

M. E. S., Mt. Vernon, N. Y., asks: "Is there any way to paint, in oils, on a satin fan already mounted? I have thought I might absorb all the oil from the paint, and remix with benzine." First put out the colors on a piece of blotting paper, arranged as a palette. Then transfer the colors to a wooden palette, and while mixing the tones add a little turpentine. Turpentine causes the colors to dry very quickly, and also prevents the oil from running. It is very advisable to wait a little before taking up the colors mixed with turpentine. In a minute or so they will be partly dry, and, if carefully managed, sufficiently free from oil to allow of their being used freely on even delicate materials. Do not use benzine with oil paints, as it may change the color and cause it to crack. Stretch the fan tightly, extended to its full size, and carefully draw the design before painting.

## COLOR MIXTURES FOR WALLS AND DOORS.

S. T. J., Leavenworth.—A good soft green, that may be used in large quantities without being staring, may be made by an admixture of raw Sienna, green lake (light), and Venetian red and white, or another shade by raw Sienna and indigo. Dutch pink and white (Dutch pink is much used by paper-stainers, and helps to make a number of those soft, light greens used on the grounds of their papers), or raw Sienna, Antwerp blue, and burnt Sienna also make a good, soft green. A good color, somewhat resembling the old tapestries, can be made for a library wall by mixing middle chrome, Vandyck brown, and mineral green with white or Prussian blue, ochre, and Venetian red. A good, rich reddish brown may be got with orange chrome, Vandyck brown, Venetian red and white; a brighter one, by vermilion, brown lake, and Vandyck; rich buff, by orange chrome, burnt Sienna, and a little raw Sienna and white, or Dutch pink, burnt Sienna, and white; a soft warm gray, by Indian red, blue black, burnt umber, and white; a beautiful clear, though rather a cold gray, by ultramarine and burnt umber and white; a rich salmon color, by middle orange chrome, vermilion, and burnt Sienna with white. You may get a rich though somewhat dark effect to a door, by painting it a light reddish brown, and then stippling over the panels coarsely, so as to show the ground, with a mixture of brown lake and Vandyck, the stiles to be painted Vandyck, with some brown lake in it, rather thin, but stippled very close and fine, sufficiently solid, however, to look several shades darker than the panels; the prominent members of mouldings to be the light reddish brown, ground color, and sunk mouldings to be Vandyck and brown lake, quite solid. A little added ornament on the panels in the light brown will give a very rich effect.

## CONTRASTS OF TEXTURE IN DRESS.

J. T., Troy.—In applying the laws of color to dress, it is important to consider the substance, surface and texture of the material of which the dress is made. Materials rough in surface or absorbent in texture are very differently affected by the rays of light from those which are smooth and lustrous, and the colors they exhibit are different in themselves, or produce a different impression on the eye. A piece of crimson satin, for example, would differ in color and in effect from a piece of crimson silk, though of like intensity of tone, and, in fact, dyed with it in the same vat; both would differ still more from a piece of velvet, of merino, of tarlatan, though all were as nearly similar as the dyer could make them. In some colors the difference of value according to the material would be decisive. A yellow satin might be superb, while the same yellow in cloth would be detestable. And not only does the character of the color, so to speak, depend on the absorbent or reflective condition of the surface, but also very

much of the accidental effects produced by play of light and shade, contact with other colors, and the like. Thus, in a strong light, while the parts of a rich satin dress which catch the sharpest light are glittering and almost colorless, the folds exhibit almost every possible difference of tone, from the shadows being broken by the reciprocal reflections of the opposite parts. The same thing happens in a less degree with silks; differently with velvets, yet producing the most beautiful effects, as any one may see who will condescend to study such details; and very differently, again, the broken lights and mutual reflections being almost lost, in cashmere or merino. Further, texture may be considered with reference to contrast as well as to color. Thus, almost intuitively, the milliner prefers to trim the glossy satins and silks with an absorbent velvet; the dull merino or duller linsey with the richer velvet or glossy silk or satin. Again, the rough crapes and laces are placed in contact with the skin, and never with so much advantage as when the skin is smooth, polished and pearly; never with so little as when the pearliness is produced by powder. The effect of the material, in respect of color, is further modified by the circumstance of its having a plain or figured surface. If the pattern be merely raised it chiefly affects the quality of the texture, its smoothness, or otherwise. If it be a colored design, it necessarily influences the general harmony, and must be taken into account in considering the trimmings.

## COLORED STATUARY OF THE GREEKS.

H. S., New York.—The idea that the ancient Greeks depended upon the "pure white marble" for the expression of their ideas in statuary is entirely erroneous. The Greeks colored many of their marble statues, reliefs, and other sculptured works, and indeed, perhaps, much of the temples of which these were the ornamental portions. The principal statue of the god or goddess to whom the temple was dedicated was made up of ivory and

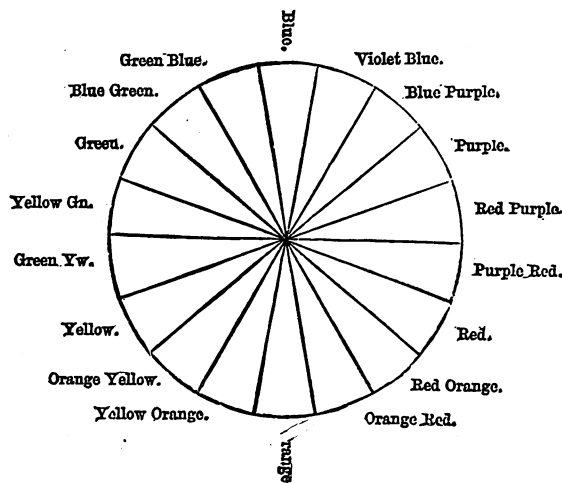


TABLE SHOWING HARMONIES OF COLORS.

PUBLISHED FOR J. B. O., SYRACUSE, N. Y.

metals—sometimes the statue was of marble colored or tinted—with ornaments of gold and precious stones. They used a variety of materials for their sculpture, such as iron, lead, bronze, ivory, gold, silver, and amber, and kinds of wood. Different-colored marbles were introduced in their busts and statues. Bronze helmets, shields, spears, ornaments, clasps, and sandals were by no means uncommon. Inlaid eyes, and, in fact, everything that could conduce to render the work a complete and gorgeous arrangement of the sculptor's work in all its branches was brought into play. In the Vatican Museum at Rome there is a splendid collection of works of sculpture, showing the employment of all the materials we have mentioned.

## ETCHING PRACTICE.

S. S., Cleveland, O.—The very best etching needle possible is one the point of which is made of a diamond. Mr. Tomkins, mezzotint engraver, of Cold Harbour Lane, London, sells it for a guinea. We know of no one in this country who sells this costly tool. The great advantage claimed for the diamond point is that it always remains the same, never requiring to be sharpened, and not scratching the copper more on one side of the point than the other, as often happens when the ordinary needle has not been properly ground. A diamond has the further advantage, that the etching ground never adheres to it, as it sometimes does to steel. When used with a little pressure the diamond readily cuts into the copper, so that this tool also serves as a drypoint.

F. H. J., Boston.—For etching on steel or zinc one part of acid to seven or eight of water is sufficient, and even with this weak mordant the biting is very rapid.

H., Boston.—Mr. Seymour-Haden's etching bath is composed of two parts of chlorate of potash, ten of hydrochloric acid, and eighty-eight of water. The water is to be warmed and the chlorate of potash perfectly dissolved in it first; then the acid is to be added.

## A DESIGN OF HERONS AND FLAGS.

H. E. M., Fincastle, Va., wishes to paint in oils for a screen "some herons among purple and yellow flags," and asks for hints as to the coloring.

The heron's plumage is a beautiful salmon pink, with deeper rose-colored touches in the wings and tail. The beak and legs are coral red, and the tuft on top of the head is a lighter shade of salmon pink. We advise you to substitute white flags for the

yellow ones, and to make the purple flowers very pale. The salmon pink may be made with madder lake, white, yellow ochre, and a very little ivory black for the local tone, adding raw umber and light red in the shadows. The half-tints should be soft and gray in quality; a little cobalt may be added for these. Paint the beak and legs with madder lake, white, yellow ochre and raw umber, with vermilion in the brighter touches, and a very little ivory black added in the shadows. Make your background a tone of gray green with purplish shadows, suggesting distant foliage.

## PORTRAIT PAINTING.

T. H., Boston.—You should doubtless sacrifice your preference in the matter to the judgment of the artist who is painting your portrait. The color of the skin and complexion can be greatly modified by the color of the drapery; the modification may have the effect of enhancing or injuring the result aimed at, according to one's knowledge or ignorance of the law of contrast. Let the artist have his own way, if you want to appear at your best. Custom, based upon experience, has already decided upon those colors which assort best with light or black hair, and they are those which produce the greatest contrasts; thus sky-blue, known to accord well with blondes, is the nearest color complementary to orange, which is the base of the tint of their hair and complexions. Two colors long esteemed to accord well with black hair—yellow and red, more or less orange—contrast in the same manner with them.

I. T. J., Newark, N. J. Artists differ very much in opinion upon the subject of backgrounds, and almost every one has a style of their own. Again, nearly every portrait requires a different one, but generally all that is necessary is a light transparent atmosphere, varying in depth to suit the subject. A strong face well defined, and with dark hair and eyes, will bear a stronger background than one of a little child.

H. H. T., Chicago.—Pink or rose-red put in contrast with rosy complexions causes them to lose some of their freshness; it is necessary, then, to separate the rose-color from the skin in some way, and the simplest is (without having recourse to colored stuffs), to edge the draperies with a border of lace, which produces the effect of gray by the mixture of the white threads which reflect light, and the interstices which absorb it, and there is also a mixture of light and shade which recalls the effect of gray. Dark red is less objectionable for some complexions than rose-red, because, being deeper than this latter, it tends to impart whiteness to them, in consequence of contrast of tone.

## COLORS FOR CHURCH ALTAR APPAREL.

ALB., Kansas City.—All the modern hues of crimson, such as magenta and solferino, are to be avoided in the selection of the church color. The proper shade has always a dash of scarlet in it, and is more brilliant and permanent than any of the blue tints which have lately been so much in vogue for domestic decoration. The correct shade of green for clothing the altar is a pure bright emerald with less of blue than yellow in it. It should be such as will harmonize well with gold and red, and upon which blue may be worked without detriment. All these qualities may be proved by simply placing several skeins of gold, red and blue silks upon different hues of green, and marking the effect before deciding upon the material. This test will answer well for every color about to be chosen as a foundation for needlework.

Violet.—The safest shades of violet, by which we imply those that are not likely to fade, are of the full, deep amethyst, or the exact hue of the dark glowing purple in a choice heartsease.

As violet is only used by the Church in penitential seasons, it should never be selected of too light a tint. All aniline mauve shades are to be avoided; they have too much light in them, and impoverish every other color which approaches them.

## CONCERNING "OLD MASTERS."

N. S. H., New Orleans.—Of all works of art which have been preserved to our times, none are in more perfect condition than those which have either been painted in or protected by an oil varnish. That used in the earlier Middle Ages has in many cases darkened seriously, both from the faulty quality of the oil and the choice of the resin (commonly Sandarach) with which it was made up. But the protection afforded by it to the picture has been complete. A finer and harder resin not only protects better, but darkens less. That which was used by Van Eyck has protected his works perfectly, and has not darkened at all. The preparation used by his school was probably the same as we now have in the finest preparations of artists' copal.

H., Baltimore.—Undoubtedly, even distinguished connoisseurs are sometimes deceived, and mistake a copy for an original. The case is often cited of Giulio Romano, who took the portrait of Clement X., painted by Andrea del Sarto after Raffaele, for the original, although he had himself worked at the draperies of the real picture. But this must be looked upon as an exceptional instance, and the connoisseur could easily console himself for the purchase of a copy instead of an original, if that copy were the work of such masters as Andrea del Sarto or Giulio Romano.

## HINTS ON MINIATURE PAINTING.

S. E., Providence, R. I.—(1) There should be no "muddiness" to correct in your background. You may make it as dark as you please, but it should not be dull or dirty in tone. Still, it is always well to retain when possible that light, sketchy effect which Cosway understood so well. A color for a background should be selected that will conduce to the beauty of the whole without interfering with the complexion and shade of drapery. A beginner will certainly find it best to abstain from

introducing any object into it, a neutral tint of gray or brown being the easiest to commence with; a reddish tint broken into the brown suits most persons. A fair lady with a white dress should have a little blue sky toned down with soft, fleecy, gray clouds; cobalt should be used for the sky and pearly gray shading for the clouds; this forms the prettiest background imaginable, and is that which Cosway delighted in. (2) The shadows of the hair must follow the forms it naturally takes. For black hair, a compound tint of blue, indigo, red, and yellow. For brown, sepia, and a touch of lake if very dark; burnt umber gives a chestnut brown much admired. (3) In all cases, white near the face is most becoming; a soft white lace carelessly tied round the throat or thrown over the shoulders takes off the heaviness of a dark or black dress. Black velvet should have its lights put in with shaded Chinese white. Some of the prettiest miniatures are those with the dresses of white muslin, having a pale-colored sash, and a band in the hair to match; the flesh-color of the neck and arms showing through adds to the effect. Avoid, if possible, any brilliant draperies; they are unsuitable for the small space that can be given to them in a miniature. For a person with a good figure, a dress with soft clinging folds shows it off to perfection. You will require some gum in your drapery, and also in the background; but this is more for finishing off the dress. For materials having a shiny surface it will be found very useful; it also gives a firm-looking texture that could not be obtained without it.

#### GILDING AN OAK FRAME.

A., Cincinnati.—Gilding oak so as to show the grain of the wood is done much in the same manner as ordinary gilding. The surface is first carefully covered two or three times with good patent or parchment size, which comes prepared for the purpose in a convenient form. This is to stop the suction. Plain oak will require more sizing than a painted surface, one coat carefully put on being sufficient for the latter. Each coat must be allowed to dry thoroughly before the next is applied. The size must be used hot, but not allowed to boil. Draw the brush across the grain of the wood. Use a flat camel's-hair brush in tin, about an inch in width; be careful to wash it after use. When the oak panel is quite dry, gold-size it with prepared oil gold size (sold in small pots). The gold size when not in use must be kept air-tight. It should be of good quality, for on this to a great extent depends the brilliancy of the gilding. When the parchment covering is removed from the pot, stir the contents well, and paint the surface very evenly and thinly with it, crossing it several times, so that the gold size may penetrate the interstices of the grain; but do not allow it to be sufficiently thick to stand in ridges. This must be avoided, or it will never dry properly, and the gold will be spoiled. The operation is best done in the latter part of the day, so as to give the size about twelve hours to dry. The following morning it will be slightly "tacky;" but it must not be touched, except to test when it is

dry enough, which will be ascertained by the fingers slightly adhering without taking off any of the size. The panel is then ready to receive the gold. The necessary materials for gilding are books of gold leaf, a cushion or pad to lay and cut the gold upon, a gilder's tip to raise the gold with, a gilder's knife, some cotton wool to press the gold down with, a bottle of parchment size, and a mop. No little experience is necessary to avoid wasting the gold leaf, which is stirred by the least breath of air. An hour's practice, under a competent artisan, will teach you more than a page full of written instructions on the subject.

#### SUNDRY QUERIES ANSWERED.

C. J. W., Marinette, Wis.—Your request for two sixteen-inch plaques for brass hammering, giving the portraits of George Washington and Martha Washington, will be granted.

A. T. M., St. Augustine, Fla.—For painting wood-work, such stains as you mention may be made by using common oil paint of the tint desired and mixing it with turpentine. There are regular wood stains imitating mahogany, walnut, cherry and oak, to be bought also by the can at any large paint-shops or art dealer's, such as Devoe & Co., Fulton Street, New York. For such painting use the quality of oil color that comes in small tin cans—not the tube paints.

D., Ohio, wants some "work on Oriental rugs, carpets, and draperies, which will assist one in recognizing different kinds." Dr. Dresser's "Principles of Decorative Design" (Cassell & Co.) indicates differences in design between the goods of certain localities in Eastern countries; but about differences of textures, more could be learned in an hour's talk with the "buyer" for some large dealer in carpets, than could be found in any book. Of course, it is not easy to get into communication with this important man. As a rule, the salesmen, even in the largest carpet houses in New York, know virtually nothing about rugs. (2) We have seen a handbook to the study of clocks and watches, but, unfortunately, cannot recall the name of author or publisher.

IRENE, Boston.—Watteau was born 1684, and died, 1721; Boucher was born 1704, and died, 1770. So both, you see, were contemporaries of Louis Quinze, who died 1774. But Watteau was, more properly speaking, a contemporary of Louis Quatorze, who died 1715.

MRS. A. N. R., Germantown, Pa., wants to paint "a deep, rich blue" a section of drain-pipe to be used as a pedestal, which is to have a plush-covered top, upon which a statuette or vase is to be placed, and asks what colors she is to use for this background, and what design she shall select. *Answer:* The blue should be warm, but decidedly gray in quality. Use the ordinary oil paints, and mix turpentine with them; paint thickly and with large flat bristle brushes. The colors needed for a deep rich blue ground are permanent blue, white, yellow ochre, crimson or mad-

der lake, ivory black, and burnt Sienna. Use very little white and yellow ochre. A suitable design would be white and yellow flags or fleur-de-lis, or some of the charming designs of swamp grasses and birds published recently in *The Art Amateur*. A design of large white flowers, such as the colored plate of magnolia blossoms published in the magazine in November last year, would be very effective for such a purpose. When the painting is finished, put on a coating of amber varnish.

REX, Cleveland, O.—(1) There is a New York artist of the name you mention, and his paintings are fairly well known. His studio address is 152 West Fifty-fifth Street. (2) We know no more than you do "why certain artists use such a reddish brown for hands and face, when they could certainly get a better flesh tint."

E. S., Brooklyn, N. Y.—(1) The salient parts of the body and limbs should always be seen through the drapery, though it is unnecessary to carry the principle so far as the ancient sculptors, who wetted the drapery to cause it to adhere more closely to the figure. (2) Send to Castelvetti, 143 Grand Street, for his catalogue of plaster casts for students, and you might also write to William H. Hirsch, 327 Fifth Avenue.

A. B., of Z.—We should think that the wax might be removed from the Persian printed curtains referred to in "Suggestions for an Oriental Room" (April, 1886) by means of a hot iron passed over brown paper laid upon the surface of the material; but as we have never tried the experiment—the writer of the article in question resides in England—it should be made with due caution.

#### A NEW COMBINATION EASEL.

MR. HENRY LEIDEL calls our attention to an ingenious easel he has just invented, which he calls the "Studio Desideratum." It is "an oil-color and a water-color easel and a drawer case combined all in one." The whole outer frame is raised or lowered on the inner one to any height by a new rapid screw movement which raises or lowers the whole half an inch with one turn of the crank. The easel can be inclined backward or forward by rotating a small wheel placed on the stand-base of the easel, through the action of the foot, all parts remaining fixed in any position they have been made to assume. The water-color easel which is attached on the reverse-side from the oil-color easel, is formed of a frame drawing-board, which can be swung to any angle, and can also be raised or lowered so that the artist can work at it standing or sitting.

THE GREEK CALENDAR, very neatly printed in colors, and embellished with a representation of the bust of the Hermes of Praxiteles, is intended for the wall or the desk. A quotation from some famous Greek writer is given for every day of the year. Frederick W. Peabody (34 Park Row) is the compiler and publisher.

23D STREET TABERNACLE — West of Sixth Avenue.

## EXHIBITION OF MUNKACSY'S GREAT PAINTING, CHRIST ON CALVARY.

OPEN DAILY FROM 10 TO 10, SUNDAYS FROM 1 TO 10.

ADMISSION, 50 CENTS.

The following are the judgments of some of the most prominent Clergymen, published in *The New York Herald*, October 11th, 1887:

Rev. Dr. CHARLES H. EATON, of the *Church of the Divine Paternity*, said: "It is a marvellous production and to me more satisfactory than the other. The face indicates much better to me the character of Christ than the earlier picture. It is, indeed, a much better sermon than any of us could preach."

Rev. Dr. HOWARD CROSBY, of the *Fourth Avenue Presbyterian Church*, said:—"This picture is far superior to the 'Christ before Pilate.' There are many anachronisms in that, but none in this. It is almost perfect."

Rev. Rabbi HENRY S. JACOBS, of *Bnai Jeshurun*, spoke of it as "an artistic and beautiful production, fine in general effect and especially bold in the grouping." He mentioned the departure from the scriptural tradition regarding the spear thrust in the side of the Christ.

Rev. THEODORE C. WILLIAMS, of *All Souls Unitarian Church*, considered this a much greater picture than the companion, "Christ before Pilate."

Rev. Dr. JAMES CHAMBERS, of *Calvary Presbyterian Church*, was very deeply impressed with it. He thought the idea of the Saviour was more acceptable than in other pictures. He spoke of the details as agreeing in many respects with those in the other picture, this being a sequence to that.

Rev. Dr. MULCAHEY, of *St. Paul's Chapel*, said:—"It impresses me more than any picture I have ever seen."

Rev. Dr. BAKER, of the *Messiah*, of Brooklyn, said:—"It is a great picture. The artist has broken away from the Italian school of painting, and this is essentially realistic and French in treatment."

Father G. A. HEALEY liked it better than the other, especially the figure of Christ.

Rev. D. M. HODGE thinks it very impressive and well grouped. More centralized than the other, where the three prominent groups detracted from the central figure of the Saviour.

Rev. Dr. JUNIUS B. REIMENSnyder, of *St. James', Lutheran*, considered this far stronger than the other. There was more scope for individualizing figures in the other, but liked this best.

Rev. Dr. McGUFFEY, of Brooklyn, said the idea of Christ is, to his mind, as good as can be given on canvas. He also spoke of "the interest being concentrated on the Saviour's figure more than in the other picture."

Rev. Dr. THOMAS GALLAUDET, of *St. Ann's Protestant Episcopal Church*, had "only admiration for it."

Rev. Dr. C. S. ROBINSON considered it "admirably done and terribly realistic."

Rev. Dr. WASHBURNE thought the picture showed deeper study on the artist's part than the companion picture, and considered it a greater success.

Rev. Dr. RAMSEY, of the *Harlem Presbyterian Church*, said:—"The face of the Christ shows the repose of death better than any I have ever seen. The individuality of the other faces is worthy of careful study, showing the working of the minds."

Rev. Dr. RAY was delighted with it, and said "it left an impression never to be effaced."

Rev. Dr. ALSOP, of Brooklyn, considered it "a very great production."

Rev. Dr. WITTMER, of *Du St. Esprit, Protestant Episcopal Church*, was simply "delighted with it."

Rev. Dr. ELDER, of *Epiphany Congregational Church*, considered it "a speaking commentary on the story of the crucifixion."

The Rev. JOSEPH KERR, *Fourth Presbyterian Church*, N. Y. city, says:—"Altogether I think this is the best work the artist has ever done, and when he laid down his brush he put all lovers of the Redeemer under lasting obligations, and art added one more splendid tribute to religion."

Right Rev. G. J. BEDELL, *Bishop of the Diocese of Ohio*, writes as follows:—"A marvellous conception which seems to realize, (as to my mind has never been realized before), the grandest, most solemn, most painful scene of human history. The one event for which time is, the artist has so presented, that the reverend beholder will not forget it for eternity. Every attitude of the soul towards a suffering Christ seems to have been present to the artist's mind: its expression caught, transferred, perpetuated."

The Rev. JAMES H. HOADLEY, *Faith Presbyterian Church*, writes:—"I frankly say that I regard it as the greatest picture of the Crucifixion I have ever seen. It impresses me powerfully. This great picture is destined to preach many a powerful sermon to reverent as well as irreverent beholders. Long live the artist who can create such sublime works of art!"

Rev. WILLIAM LLOYD, in his sermon, Sunday, October 16th, at the *Central Congregational Church*, said:—"Viewed artistically or religiously it is a work which commands great if not unqualified admiration."

Rev. W. HARRISON:—"I should pity the person who could look upon this picture without being religiously impressed."